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tiles, facing either side of the opening, and completed by square tiles inserted both at top and bottom. A stately pair of this kind, recently received from the Minton works by Mr. Cottier, represent Sir Philip Sidney and Sir Walter Raleigh, the aristocratic presence of whom at the fire-side is not a situation of necessity, however, and they might serve an equally desirable purpose of decoration in the arrangement of a mirror.

With certain styles of chimney-pieces an artistic and satisfactory effect is obtained by the use of tiles of antique bronze for facings, and which are specially well suited to the library or to the hall, while those of French Limoges and finest pottery are more usually in keeping with the general character of the drawing-room. Some prefer the mantel and the whole superstructure of tiles.

The recent use of mosaic work for fire-place facings, and also for the floor-slab before the fire, is peculiarly admirable. The latter is marble mosaic of the kind unchanged in character from that of ancient invention, as used in the days of Ahasuerus, when in Shushan, the palace, "The beds were of gold and silver, upon a pavement of red and blue and white and black marble."

New designs represent the tessellated class of this work, which is also the most ancient, and in which the cubes or *tesserae*, either in monochrome or different colors, are worked together by hand into simple geometrical figures, which combine to form a larger figure, also geometrical, but more intricate. For mosaic pavements in all times, this was the most common arrangement,

"And bright and various
shone the polished floors"

in the enchanted palace, where strayed Luigi Pulci's Orlando and Mongate, and in all royal and luxurious places. Precious stones entered profusely into the structure of mosaic pavements, and in Cleopatra's banquet hall, with its high roof fretted over with gold, Lucian also has informed us that "onyx e'en the meaner floor inlaid." In the days of Alexander, the artistic effort bestowed on floors became excessive, even, it is believed, surpassing that applied to walls and ceilings. At one time Olympian deities figured on magnificent pavements to such an extent as to give rise to the story of a visitor having spat in the face of his host, declaring that no spot more ignoble was to be found in the house. The direct imitation of figures in mosaic work was, however, most generally reserved for the decoration of walls and vaults, and from the earliest imperial times, the Roman houses had for their prevailing decoration the *vitreae parietes* or glossy walls.

A Unique Ornament for the corner of a room is made by procuring a well-seasoned board, about three feet and a half long and eighteen inches wide. This is to be covered with dove-colored felt, on which is embroidered in crewels a bunch of cat-tails and grasses. The effect to be sought in arranging the group is that of being laid upon the board when freshly gathered. There must be no stiffness in the arrangement; the grasses and seeds must be of unequal lengths, some of them reaching quite to the top of the board, and all uniting at the bottom as if dropped from the hand. This may be placed in any graceful position in the corner of the room.

A Mantel Lambrequin of gray macramé twine crocheted in shell stitch, with deep fringe, and having bright red or old gold ribbon run through it, is something quite new and pretty.

COLORINGS.

A deep, rich brown, umber or dark bronze-green may be used for a skirting, the dado of greenish gray, sage green or deep French gray, with the ornamented band above it in brown, gray or sage green, with scroll work upon it in darker shade of the ground color of the dado. The wall could be painted pink, gray or stone color.

In working in distemper colors, much care is required in judging the precise tints to be used;

In the adjustment of various colors to their respective portions of the work, the skirting should invariably be the darkest, the dado next in depth of color and harmonizing approximately with the woodwork, then the walls in a comparatively light tone broken by the contrasting tints of the cornice.

Various parts of the dado should be divided by bold black lines, and the height from the floor should be about that of the centre stile of the door.

Care should be exercised in the selection of stuffs for furniture upholstery, particularly green color, for a light, yellowish green detracts from the color of the mahogany or walnut.

A color is affected by its position toward other colors. For example, if red is in contact with blue it seems more yellowish; if in contact with yellow, it has a bluish tinge; with green it appears pure and brilliant; with black it is dull; with white it is light and bright.

The eye undoubtedly finds a pleasure in colors, independent of design or any other quality in the object which exhibits them, and a suitable example of this is the wainscoting or other plain woodwork of an apartment, which really only attracts the eyes and affects them agreeably or otherwise, according to the skill displayed by the painter.

Red and black, orange and black, bright yellow and black, and light green and black make very rich combinations.

WALL PAPER DESIGN.

BY
RUTH MERINGTON.

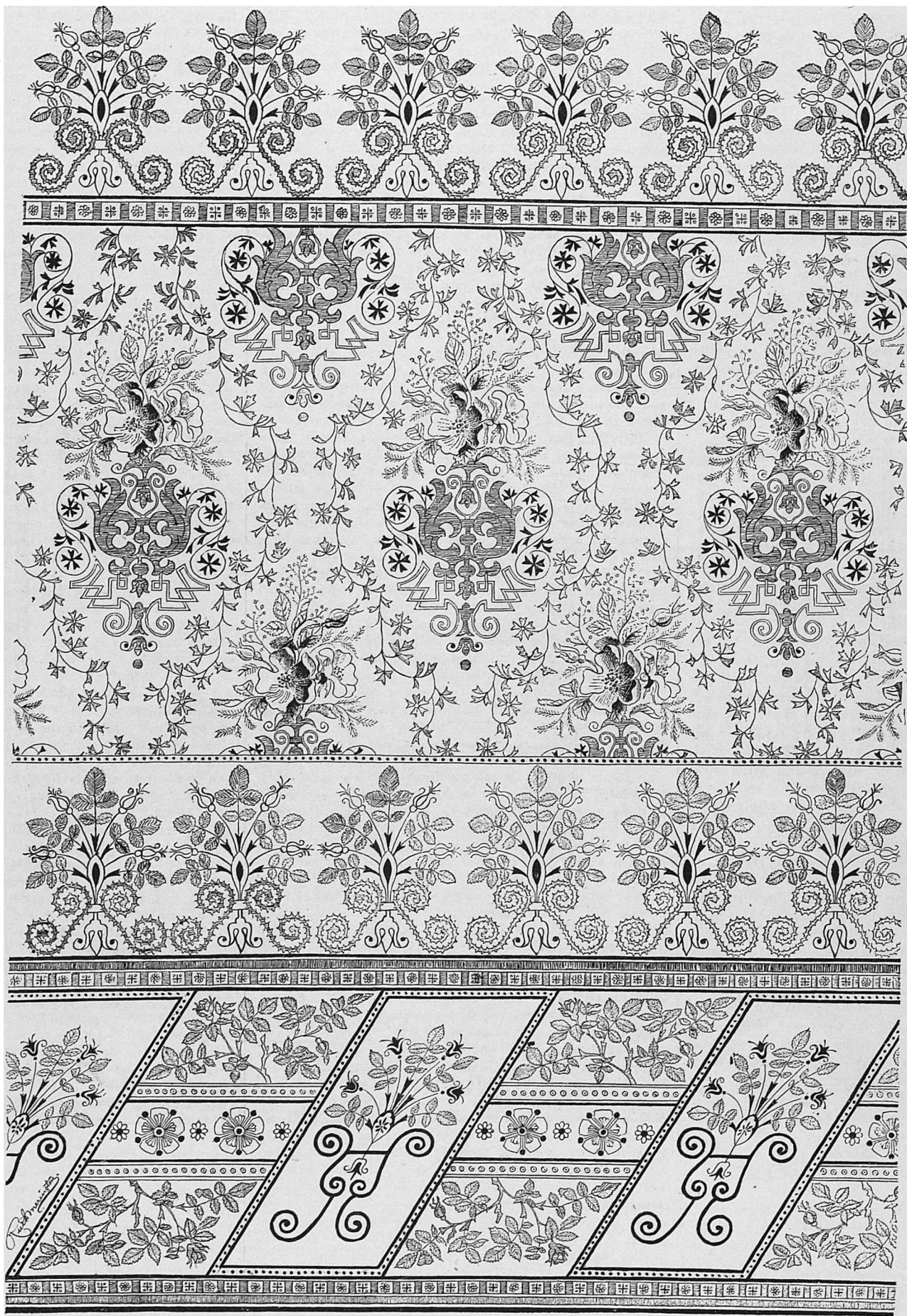
THE prevailing color in this design for wall paper, is terra cotta, three shades being used—dark, medium, and very light. The Dado: The background behind the vine is the dark terra cotta; the vine is olive; the band across the panel is olive; the roses on the band are the light terra cotta; the dark lines and spots are black. The background of the alternating panels is the medium terra cotta; the leaves are dark terra cotta; the vase and buds are

black. In the upper part of the dado the ground is the medium terra cotta; the leaves and thorny stems are olive, the buds outlined in dark terra cotta.

The Body: The ground is medium terra cotta; vine and vase of dark terra cotta; leaves, olive shaded with black; flower of lightest terra cotta shaded by darker; the dark ornaments on the vase are black.

The Frieze: The frieze is the same as the upper part of the dado.

Where medium terra cotta is used, the ground might be covered by broken horizontal lines of gold. This, with gilt touches elsewhere, will lighten up the design.



DESIGN FOR WALL PAPER, BY RUTH MERINGTON, PUPIL OF MRS. CORY'S SCHOOL OF DESIGN.

all shades dry several tints lighter than they appear when wet, and it is, therefore, necessary to try them before applying them to the ceiling.

The more decided the contrast between colors the more likely are they to produce a pleasing result, whilst the use of colors approaching similarity requires great skill to avoid injury to both.

White in contact with a color strengthens its tone.

Any decoration tends to bring the ceiling down to the eye; the lighter, therefore, the tints are kept in accordance with the general color of the room itself, the more pleasing, though less obtrusive, will be the effect.